

Authenticity Constructing: A Grounded Theory Approach.
Case Study of Pablo Neruda's House-Museums, Cultural Heritage of Chile

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1.Introduction

This chapter explains the rationale behind this master thesis.

First, the topic of this master thesis, authenticity, will be clarified, including an overview of what has been developed in the academic literature. Further, will follow an explanation of the existing gaps regarding the topic, clarifying the reason to conduct this research. The research question and the related sub questions will show how this research addresses the gaps. Finally, the structure of the thesis will be outlined.

1.1 Rationale

Authenticity is a crucial topic in heritage conservation and cultural tourism studies. Experts research on how to keep the authenticity in conservation of the heritage and all levels of DMOs take authenticity as their main concern and essential selling point. The term authenticity has received considerable attention in both academic and tourism business world. It serves as the link between attributes and outstanding universal value (OUV) in evaluating heritage. The conditions of authenticity are truthfully and credibly expressed through a variety of attributes, including form and design, materials and substance, use and function, traditions, techniques and management systems, location and setting, language and other forms of intangible heritage, spirit and feeling. Heritage plays a key role in inheriting civilization from generation to generation. The word “heritage” itself conveys a valuable information: the responsibility of this generation is to pass the past of the heritage to the future generation. In the 21st century, sustainable development has become a common vision in the global level. World heritage, along with national heritage and regional heritage, as the significant cultural resources, must follow the same value of sustainability.

The detraditionalisation associated with modernity is also marked by a growing reflexivity both at individual and institutional levels. As Urry (1995) points out, one of the most important consequences of this reflexivity is an increased concern for the environment, and a growing awareness of the links between the local and the global environment. In the shift from an ‘industrial’ to a ‘risk’ society (Beck 1992), the need for development to be ‘sustainable’ becomes paramount.

The sustainability of heritage resources lie in its integrity and authenticity. Integrity refers to measure of the wholeness and intactness of the natural and cultural heritage and its attributes. The wholeness signifies all the necessary attributes are within the property. Intactness equals all the necessary attributes are still present, none eroded.

While the provenance of the word “authenticity”... is in the museum where persons expert in such matters test whether objects of art are what they appear to be or are claimed to be, and therefore...worth the admiration they are being given (Trilling,1972). Thus authenticity is related

to the quality of genuineness and inherent uniqueness against being fake and not original. Moreover, the salience of authenticity may change over time. Berman (1970) argues that the concern with authenticity is the product of the rise of radical individualism. But others have traced an increasing concern about authenticity to the process of industrialization. For example, in his famous essay, Benjamin (1969) argued that works of art lost something of their sacred aura in the present industrial era because they can be so easily reproduced. This phenomenon is getting more obvious in the era of Internet and this leads to populating the cultural tourism through which visitors can experience more original art. Under this circumstance, the conservation of heritage to keep its authenticity is a major concern of both the destination management organization and the heritage conservation institute. However, keeping the authenticity doesn't mean making no change over the heritage, and the dynamic characteristics of authenticity has not been well-discussed yet in heritage tourism. In the heritage tourism industry, the authenticity of the heritage should be among the core cultural factors, but also be added new cultural connotation due to industrial development(Zhang, 2011).

The concept of authenticity in the field of heritage protection and tourism is a dynamic, pluralistic and complex concept. The field of heritage conservation research emphasizes the measurement of the object itself, while tourism research emphasizes the subject's field experience. Tourism and heritage protection is an interactive evolution process. With the advancement of heritage tourism, the concept of primacy in these two fields is increasingly close, showing more and more interactions. Therefore, in the study of heritage tourism management, we should understand the concept of authenticity from the perspective of interaction and dynamics. The estate management non-profit system is the best view of authenticity of the discussion. The author believes that in the field of tourism management, the idea of non-profit utilization can be used to understand the original truth from the following aspects: (1) The authenticity is the basis for the sustainable use of the legacy, the foundation of the authentic experience of the heritage tourists, and the way to realize the value of the heritage culture; (2) Due to time, space and knowledge of tourists, the main body of heritage tourism is not directly aware of the subject matter of heritage tourism, and is often influenced by heritage tourism media such as tourism propaganda and service agencies. Therefore, the relationship between the authenticity of heritage tourism and the protection, display, interpretation and publicity of heritage is very close.

1.2 Case setting

Pablo Neruda (1904-1973), was a Chilean poet-diplomat and politician of the socialist Salvador Allende government. He was named Ricardo Eliecer Neftalí Reyes Basoalto by his family, but he chose to be Pablo Neruda in honor of Czech poet Jan Neruda as his pseudonym later became his legal name, and known worldwide as Pablo Neruda as the Nobel Prize laureate in Literature

in 1971 in recognition of his oeuvre while he was serving in Paris as ambassador. Neruda died on September 23 in the year of 1973 days after right-wing military coup overthrew Allende government with violence and seized the power.

The poet had been traveling constantly abroad starting from the year 1927 when he was appointed to Rangoon as a consul until 1972 when he finished his position as Chilean ambassador in Paris. He has been serving in Indonesia, Spain, France and Mexico during his diplomat career. Besides, the poet was also exiled from his own country from 1948 to 1953 because of his strong criticism against the Chilean President Videla in the political stance as a Communist activist. Though a nomadic life the poet had led, he built three houses in Chile which now have all been transformed into museums. The three houses are under the administration and management of Pablo Neruda Foundation, a private cultural non-profit organization under the poet's name, founded under the will of the poet and his third wife Matilde Urrutia.

The will of Pablo Neruda to create a Foundation is manifested as early as 1953. On December 29 of that year, the poet donated to the University of Chile his library and collection of sea shells, to form a Foundation for the Study of Poetry, that would take his name. The notarial document established that all the goods included in the donation "will remain during the life of the donor in his possession and in his home, and the University of Chile may later decide on his definitive location."

And in 1970, the poet started to create another project based on his civic-minded heart and compassion. When he was reflecting on his comfortable condition of resting and writing in Isla Negra, he felt a feeling of remorse which came from the ignorance on the situation of his companions, the people who also dedicated themselves in writing. He purchased some coastal land which was on sale near Isla Negra to build a dream town called Cantalao as the literary territory. When this happened, a team of architects formed by Carlos Martner, Raúl Bulnes and Virginia Plubins, worked in constant contact with the poet. The project would be built with financing from the Ministry of Housing, but then came the military coup and the Pinochet government destroyed everything that had been achieved.

Above are two projects that conceived by the poet which are in accord with the purpose of the establishment of Pablo Neruda Foundation. As the collections in the houses was expanding with his journey around the world, like the fame and readers of the poet around the world, the future of these objects became a concern of Neruda.

In 1972, after returning home following his diplomatic mission to France, and with the help of his lawyer Sergio Insunza, the poet wrote and designed his will, through which he established his foundational will.

In fact, in 1973 a great Sea Fair was held in Valparaíso, organized by the Fair and Exhibition Committee of Corfo. It included a pavilion by Pablo Neruda, designed by the architect Enrique Inda, who together with the poet selected the pieces to be exhibited. This was how the marine collections, maps, navigational instruments, figureheads, sailboats in bottles and other pieces that Neruda kept in his Isla Negra home were shown to the public for the first time.

The Foundation's direct legal precedent is the will of Matilde Urrutia. In this document, Matilde is the universal heir to the Pablo Neruda Foundation, whose goal is to cultivate and disseminate letters and art. In the same bill, it has a charter and appointed its director. This will was signed in Santiago, Chile on January 15, 1982, in front of the notary public Alejandro Jara Lazcano. Three years later, on January 5, 1985, Matilde died at home, La Chascona. Then a public statement was made, according to which, Matilde "arranged in life and also in a testamentary form, to organize a foundation to take charge of the assets and literary heritage of Pablo Neruda, with the purpose of promoting the cultivation and propagation of arts and letters in general. "

The Pablo Neruda Foundation was created on June 4, 1986, based on the last will and testament of Matilde Urrutia, widow of the poet, which provided the creation of the Foundation, outlined its rules and appointed its directors and advisers. From the outset, the goal of the Pablo Neruda Foundation was to promote and protect the poet's poetic, artistic and humanistic heritage with the aim of cultivating and disseminating art and literature and ensuring that all viewers have access to the poet's legacy. The first fund which used to support the function of the foundation came from the payments of Neruda's work and all the people who worked in the board were close friends of Neruda and Matilde and were all non-paid.

On the 14th of the same month, the execution of the will has been released: Flavián Levine Borden, Raúl Bulnes Calderón, Juan Agustín Figueroa Yávar, Jorge Edwards Valdés and Roberto Parada Ritchie. 8 days later, the Ministry of Justice requested the President of the Republic to grant the legal status of the Foundation. The military government did not trust the foundation. They believed that this was a possible façade organization of the Communist Party and then banned it, under which situation the foundation did not receive any financial support from the state.

The three houses are La Chascona, located in the capital Santiago de Chile originally where the headquarters of the foundation sits, La Sebastiana in the port city Valparaíso and Isla Negra house on the coast where the poet and his wife Matilde Urrutia buried. Certainly, there are other houses once the poet lived in Chile and abroad, for instance, Casa Michoacán house museum that had lived Neruda and his second wife, Argentinian painter Delia del Carril, but this paper only discusses the condition and value of the three houses that organised and regulated by Pablo

Neruda Foundation and particularly La Chascona which has been the first among the three to be transformed to museum and has been located in a more featured and dynamic neighbourhood.

La Chascona is the Santiago home of Pablo Neruda. Pablo Neruda started to build La Chascona since 1953 for his secret love Matilde Urrutia (1912-1985) who became his third wife after the poet separated from his second wife Argentinian painter, Delia del Carril (1884-1989) on February 1955. Neruda and Matilde shared La Chascona from 1955 until 1973. Matilde remembered an afternoon in which they were walking by the neighbourhood, that today is called Bellavista, they found a property for sale, at the bottom of the San Cristobal hill. It seemed covered by blackberries and it had a sharp slope “we were bewitched for a water sound, ” Matilde wrote in her memoir. Both of them were filled with enthusiasm and decided to buy it. Later, in Neruda’s poem “La Chascona”, from the book *La Barcarola*, Neruda evoked the “water that runs writing in its language”, and the blackberries “which guard the place with its bloody branches”. Neruda liked to give objects and people name, the most significant example is he chose Pablo Neruda in honor of Czech poet Jan Neruda. He called the house “La Chascona”, which in indigenous Quechua language means wild tangled-hair, in the honour of Matilde which was the nickname he gave tribute to her thick dark hair. Neruda is not only the creator of his own prominent life as a poet and diplomat, but also the co-founder of La Chascona. The construction of the house was commissioned to the Catalan architect German Rodriguez Arias. He projected the building oriented toward the sun, it meant facing the city. But Neruda wanted the view towards the cordillera, so he turned around the house in the plan. This was not the only intervention of the poet. He brought cypress tree logs for the living room from the south. He was occupied personally in the task of looking for woods and other materials, discussing and modifying details. German Rodriguez had to acknowledge the house ended up being more a creation of Neruda than his own. As it has been recorded by Pablo Neruda, “I worked all day in my garden, she might remember, there was not a single tree or plant I didn’t choose and planted with my own hands...” At that time Matilde was living alone in the house. Meanwhile, the poet was still living with his wife, Delia del Carril, in Michoacán house, as he named his house in Lynch street, in Ñuñoa neighbourhood. Many of Neruda’s friends were participants of the guarded secret of “La Chascona”. Among them the Mexican muralist Diego Rivera, who painted a portrait of Matilde with two heads on which the diffused profile of Neruda appears on her hair indicating the lover who was still remained hidden. This is one of the pieces shown in the house museum today.

In February 1955, Neruda was separated from Delia del Carril and he moved in to La Chascona. The house had kept growing with the addition of a kitchen and a dining room. Afterwards a bar and a library were built. The architect Carlos Martner was in charge of the latest additions in 1958. For then Rodriguez Arias had returned to Europe. Martner has commented the singularity with which Neruda constructed his houses. He didn’t do it accordingly to the conventional

procedures, starting with the design of function, space and structural plans: in one occasion he had a window, a picture and an armchair he liked a lot, and he wanted to create a corner where they were included. Then, the poet made the space adapt to the object, the whole to the part. At La Chascona is fulfilled what Miguel Rojas Mix observed when he made note that Neruda modeled his spaces far from the bourgeoisie pleasure: more than the ostentatious fronts, he had particular interest in the intimacy of the interior ambient. The best example is the secret passage which connects the dining room with the bedroom Neruda used for taking a nap in the afternoon. Besides, he also took advantage of this passage to give his guests surprise by appearing in the dining room unexpectedly. This spiral staircase up to the second floor creates a feeling that one is walking in an enchanted castle, a secret passage leading to a secret hallway. Beautiful as La Chascona, the house had its death and resurrection.

After the death of Neruda on September 23rd, 1973, the house had been object of vandalism acts and had become the witness of the victims of human rights violations during the civic-military regime led by Augusto Pinochet since the President Allende was overthrown by military coup. The ditch so loved by the poet was obstructed on purpose and the house was flooded. It had to be placed some wood slabs over the mud in order to make possible the entrance of his remains since Matilde Urrutia insisted on having his funeral there. She together with a few friends spent that night in the broken windows of the living room. She also accepted visitors including neighbours and the foreign officers from Europe to let people be aware of the raiding and vandalising of the house by the military government. After short stays in Venezuela and Brazil Matilde returned to Santiago and decided to settle in La Chascona and started to refurbish the house which was suffering from flood and artificial damage. In this way “La Chascona” was reborn and Matilde left her will about transforming the house to museum to spread the life of the poet by making possible the access to the intimate ambient in which he lived and created. (Pablo Neruda Foundation, 2019).

In 1959, the poet felt tired of the bustling city life in Santiago and started to seek for property to move to Valparaíso. He made a list of the demanding conditions that the future apartment needed to fit in and asked his friends Sara Vial and Marie Martner for help to look for a place to fulfill all his expectations. It seems impossible to find a house that could satisfy the wishes of the poet, but after a long survey, they found the main frame of a mansion located on the Florida Hill. It was built by the spaniard Sebastian Collao, who assigned the whole third floor of the building as a bird cage. Don Sebastian died in 1949 and the unfinished house full of stairs was abandoned then for many years. The poet went to see the building. Neruda was fond of the way it was constructed, but he found the whole property was too big so the house was bought by Neruda and the sculptor Marie Martner and her husband, Dr. Francisco Velasco. The couple kept the basement, backyard and the two lower floors, while Neruda took possession of the third and fourth floors and the tower. The poet joked he bought just stairs and the terraces. However, the

truth is that he had a privileged view over the bay. The poet took three years to finish with the construction and the interior design of the house. He decorated the house with old pictures of the port and a great portrait of Walt Whitman. Some of the windows of the house were done like ship's skylights. The largest terrace was converted in a dining room. From there he could hear the resounding bands of the movies at the Mauri Theater, located next to the house. The house was inaugurated with a memorable party on September 18th, 1961. Each person invited was included in a "list for unforgettable merits" which showed the help each one contributed to transform that abandoned frame into La Sebastiana, as Neruda named it in honour of its first owner and constructor. Neruda liked to wait for the New Year in Valparaíso. La Sebastiana was a privileged balcony for the port traditional firework spectacle. Over there he passed his last end of year, in 1972 and the beginning of 1973. La Sebastiana, looted after the military coup in 1973, was restored in 1991, thanks to the support of Telefonica de España, whose contribution also made possible the purchase of the lower part of the house owned by the family Velasco Martner. In the house are preserved collections of old maps, of marines and other paintings, among them a portrait of Lord Cochrane and an oleo that shows Jose Miguel Carrera just before being executed. There are many other relics from the port and curious pieces, like music boxes and an old merry-go-round horse, carved in wood.

The house of Isla Negra is a kind of visual and material compendium of the imaginary poetic of Neruda. The place was originally called Las Gaviotas (sea gulls). Don Eladio Sobrino was a Spanish marine who stayed definitely in Chile when his ship left him in an Austral port. He sold the lot with a stone cabin to Neruda in 1938. The poet renamed it: "negra" for the colour of the rocks, and "isla", perhaps because of the feeling of isolation that the poet felt when he first arrived with the fact that the property could only be reached on foot or on horseback and there is no road or bridge available. On Neruda's return to Chile from Europe in 1937, he was looking for a place to dedicate himself to his *Canto General*, a book about American history and nature. The house of Isla Negra is inserted in a coastal landscape. Over there the sea with its waves, breakers, beaches and rocks, updated the enormous impression the poet had when, being a child, confronted the ocean for the first time, in Puerto Saavedra. Later the sea was converted into one of the mythical scenarios of his poetry.

The most important collections kept in this house, are related to the sea: figure heads, retort of sails, ships inside bottles, seashells, cachalote's teeth. There are also spaces that commemorate his friendship with some dead poets, whose names he engraved in the beams of the bar. Other collections shown to the visitors, such as bottles of strange shapes, masks, antique shoes and smoking pipes. Sergio Soza, architect and friend of Neruda, projected the new additions to start in 1965: the arcs that joint the bodies of the house, and the enclosure that lodge the room of the horse and the Covacha. This was a space where the poet designated himself to write. He put on it

a zinc roof, to hear the song of the rain and evoke, again, the feelings of the house he habited in his childhood, in the rainy south of Chile.

Neruda returned to Chile in 1972 after his health collapsed and resigned from the diplomat post. He came to rest in Isla Negra for a peaceful environment. And it was in Isla Negra from radio he knew the military coup overthrew Allende government by bombing the presidential palace, La Moneda and Allende died in the raid. On the 18th of September 1973 the date when Neruda and his close friends always got together in the house and celebrated the national day, some friends came to Isla Negra and only brought alarming news which severely affected on Neruda. On the 19th, Neruda's health condition got worse and was taken to the Santa Maria Clinic in the capital from where he only would return to Isla Negra in December of 1992, when his remains was transferred there, next to the remains of his wife, Matilde Urrutia. In this way was fulfilled the request that Neruda had expressed about fifty years before in his poem "Disposiciones" in his book General Song: "Companions, bury me at Isla Negra, / in front of the sea that I know, each coast area with stones and waves that my lost eyes/ will never see again..."

The house has been the witness of the stories of Neruda's private life and history of the country due to his political position. And consequently, the house's destiny has been closely connected with its owner. With the end of Pinochet's military dictatorship regime (1973-1990) and the establishment of Pablo Neruda Foundation (1986-) by the will and testament of Matilde, the three houses of the poet known as La Chascona in Santiago, La Sebastiana in Valparaiso and the largest and oldest one in Isla Negra started their transformation from the poet's private homes to house-museums that serves as a cultural and historical space open to the public for memorising the talented poet, his great achievement in literature and politics as well as introducing and spreading the influence of Chilean culture and tradition. Since then, the three houses have been receiving professional conservation and repairing in a large scale. With the effort of the foundation, the poet's houses survive from time, natural disaster and artificial destruction, which as a result makes the three houses possible come into view in front of the public, and to continue to tell stories and inspire.

At the time when the foundation was established, each house was in a different situation. Part of La Chascona was destroyed by the vandalism of military coup in 1973, and Matilde gradually revived its life, where she settled and died there. La Sebastiana in Valparaiso was also attacked by the coup and was closed. Matilde never wanted to enter it again, and she wanted to keep it as a sample of the barbaric behavior of the military regime. The first two floors that belonged to the couple, and Dr. Francisco Velasco and sculptor Marie Martner continued to live there. And Isla Negra house was kept sealed since 1985 with the purpose of better protection and the security of the collections.

After the death of Matilde Urrutia, the headquarters of Pablo Neruda Foundation has been established in La Chascona, Bellavista neighbourhood. The house was projected to be used as both offices for the board and museum for visitors to know about the life of Neruda and commemorate him.

The transformation procedure of the three houses to museums took a considerable time to complete, as well as the establishment of the foundation. More than 40 years have gone, since the poet passed away, what are the measures carried by the foundation to keep the houses and the objects intact? What effort has been made to transform the houses? Will the visitors still feel the spirit of Pablo Neruda in the residential places he once called home based on what they are now? All the questions above is related to the authenticity constructing of the house-museums. However, either of the questions with the audio guide provided by the museum to assist the traveler's visit or the information provided on the official website of the foundation, the questions cannot be fully addressed. Thus, it provokes the author to develop this paper by holding the questions above.

1.3 Structure

The paper will be developed into five parts: introduction with description on the three museums, procedure of the formation of the foundation and procedure of transformation of the house; paradigm centers on authenticity argument on the house-museums; methodology has been adopted by the author to conduct the paper and collect key information; analysis on the collected data, review on the information which is contained in the data and provide recommendations on authenticity; last but not least, conclusion on summarising the authenticity constructing of the house-museums and the significance of the house-museums to the past, present and future.

Chapter one corresponds to the introduction. This chapter starts with an explanation of the rationale behind this research. The topic of this research, authenticity, is explained, including the gaps existing in the academic literature.

Chapter two, consists of an overview of the most important academic literature studies related to authenticity, reporting the definition of the term, its effect and the measurements which have been developed.

Chapter three clarifies how the research was conducted. First the constructivist paradigm that was used in this research will be explained. Further the methodology applied will be clarified. The research was conducted with a qualitative approach, using the methodology of constructivist grounded theory, which will be examined in details. Finally, the limitations of the research will be identified.

In chapter four the analysis of the data is conducted. The analysis was done with a manual coding procedure, without the use of any specific software. Following the principle of grounded theory, after the coding, some core categories has been identified with the aim to answer the research question and the related sub questions. These core categories explain the stakeholders' perceptions about seasonality, the effects generated for their business and finally, which strategies they apply to tackle seasonality. Finally, a SWOT analysis will be conducted, in order to make more visible the complex situation created seasonality in Girona.

Chapter five will present the conclusion of this research. Some recommendations will be given in order to improve the current situation connected to seasonality in Girona. To conclude the limitations of the present study will also be reminded.

2. Literature Review

This chapter is supposed to give an overview of what has been developed in the academic literature about authenticity. As it will become clear, the authors do not have the same perception of the phenomenon. First, the definitions most used in the academic literature will be explained. Following, the most commonly used measurements which have been developed to evaluate the phenomenon will be presented. After, the main causes leading to lack of authenticity, the effects of the phenomenon for a destination, which can be both positive and negative and the strategies will be presented.

2.1 Definitions

Authenticity is originally from Greek word “authenteos” which means what you do with your own hands. Thus, traditionally it referred to any work of art that is an original, not a copy (Ibarra,2010). Authenticity is choosing the nature of one’s existence and identity (Heidegger, 1976). The term ‘authenticity’ was first introduced in the context of cultural heritage in the Charter of Venice of 1964 and then developed its definition until 1994 in relation to the World Heritage Convention. Authenticity can be defined as the quality of being authentic, truthful, or genuine. In heritage conservation, authenticity has been associated with notions of the ‘original’ and the ‘genuine’ (Pye 2001, 58–59). The overwhelming emphasis until very recently has been on the integrity or ‘true’ nature of objects defined in relation to their origins, fabric, and the intentions of their makers (Clavir 2002, xxi). An authentic historical object or building is thus one that is true to its origins in terms of its date, its material, its form, its authorship, workmanship, construction, and, in many cases, its primary context and use. The dynamic social lives of objects and monuments have been recognized in heritage management and conservation since at least the mid-nineteenth century. Later, the Venice Charter of 1964, with its emphasis on authenticity in the sense of the ‘genuine’ or ‘original’ (Pye 2001, 58, Stovel 1995), reinforced a materialist approach to authenticity in heritage policy. Furthermore, UNESCO’s World Heritage Operational Guidelines originally placed a strong emphasis on original material, workmanship, and function, even though a palimpsest approach was adopted in relation to form and design (Cleere 1995). It is only over the last two decades that such approaches have been seriously challenged by alternative perspectives, in particular indigenous and non-Western approaches to heritage. The Nara Conference on Authenticity is regarded by many as a turning point (McBryde 1997). Many felt that the concept of authenticity underpinning the World Heritage Convention privileged Western, monumental forms of heritage, particularly those constructed with stone. The historical and cultural contingency of the concept of authenticity was emphasized (Jokilehto 1995, Lowenthal 1995), and non-Western and indigenous case studies revealed a diverse range of cultural approaches to authenticity (von Droste and Bertilsson 1995, Mitchell 1995). The Japanese approach to completely dismantling and renovating wooden, Buddhist monuments, with the result that ultimately all the original materials are replaced, also challenged Western

notions of authenticity and conservation. This led to a relativization of the notion of authenticity in The Nara Document: 'All judgements about values attributed to cultural properties as well as the credibility of related information sources may differ from culture to culture, and even within the same culture. It is thus not possible to base judgements of values and authenticity within fixed criteria' (ICOMOS 1994, Article 11). Despite this, there is still a strong emphasis on universal value in the Nara Proceedings, and a concern with 'the need for practical tools to measure the wholeness, the realness, the truthfulness of the site' (Stovel 1995, 396). Furthermore, the Nara Document and the current UNESCO (2008) World Heritage Operational Guidelines retain a strong emphasis on form, design, materials, substance, use, function, tradition, and technique, even though intangible heritage, spirit, and feeling have been added. These trends in the heritage management sector reveal echoes of the arguments presented in the wider literature on authenticity over the last three decades. Much of this literature has been concerned with how authenticity is culturally constructed and thus relative. However, the implications of this are taken much further than in the Nara Document and other heritage charters. One of the main thrusts of this diverse literature is that authenticity is not inherent in objects, buildings, places, or indeed cultural practices. Rather, it is a quality that is culturally constructed and varies according to who is observing an object and in what context.(Jones,2009). Therefore, in the study of heritage tourism management, we should understand the concept of authenticity from the perspective of interaction and dynamics.

2.2 Forms of Authentication

In reviewing research on the arts, food and leisure, and tourism, I came to see two primary forms of authentication as most predominant, which I term otherizing and traditionalizing. I first review the process of otherizing, in which producers and patrons represent products as authentic for their derivation outside the mainstream culture, including foreign, minority, and subcultural resources (see e.g. Schwalbe et al. (2000) for additional forms of application). In otherizing, patrons authenticate products by constructing a differentiation between an 'us', representing mainstream and modern society, and a 'them', representing a romanticized or simplistic other. Secondly, I review the use of traditionalizing, which involves constructing authenticity by creating a sense of connectedness between products and consumers' perceptions of the past. Marketers construct products to appear as though they allow consumers to experience a nostalgic trip to earlier eras. Consumers' construction and judgment of authenticity is also particularly salient in traditionalizing. In both forms of authentication, producers and marketers partake in the authentication process to sell their products, while consumers participate to make investment assessments (Koontz,2010).

2.3 Measurements

There are numerous forums and conventions on discussing the measurement and assessment related to authenticity. The term “authenticity” has been defined as the link between attributes and outstanding universal value (OUV). The conditions of authenticity are truthfully and credibly expressed through a variety of attributes, including form and design, materials and substance, use and function, traditions, techniques and management systems, location and setting, language and other forms of intangible heritage, spirit and feeling.

The concept of authenticity in the field of heritage protection and tourism is a dynamic, pluralistic and complex concept. The field of heritage conservation research emphasizes the measurement of the object itself, while tourism research emphasizes the subject's field experience. Tourism and heritage protection is an interactive evolution process. With the advancement of heritage tourism, the concept in these two fields is increasingly close, showing more and more interactions. Therefore, in the study of heritage tourism management, we should understand the concept of authenticity from the perspective of interaction and dynamics. The estate management non-profit system is the best view of measuring authenticity of the heritage.

The quality of authenticity is rather dynamic than static, in the heritage tourism industry, the authenticity of the heritage should be among the core cultural factors, but also be added new cultural connotation due to industrial development (Zhang, 2011). Under this circumstance, to analyze authenticity, cultural context and different stages of society the heritage have been going through must be considered.

2.4 Causes

In reality, due to the bias in understanding authenticity of different stakeholders, e.g. heritage groups, tourism management and development organizations, tourists and other interest groups, and the symbolic characteristics of the heritage sites have been intensifying, the tourism development of some heritage sites has become pseudo-authentic. Some heritage organizers in order to take care of the tourist experience and to meet the needs of tourists, construct the authenticity in an unprincipled manner. Besides, some criticize as the development of heritage tourism, culture has been commodified and thus leads to the loss of authenticity. Much of today's heritage tourism product depends on the staging or re-creation of ethnic or cultural traditions (Chhabra et al. 2003). Path dependence, improper understanding and use of the original truth, are important reasons for many problems in the current heritage tourism. (Zhang, 2011)

2.5 Effects

In 1961, historian Daniel Boorstin first discussed tourists' quest for authenticity, in which he stated that when tourists travel, they want fun and excitement instead of seeking for authentic

experience. A decade later, MacCannell (1973) argued that tourists are authenticity seekers who want to experience the place where local people live and understand a different culture and lifestyle. As tourism can be seen as an invisible export industry, authenticity is about selling uniqueness and outstanding value. It is also a very important marketing tool like cultural tourism and sustainable tourism (Timothy, 2011).

3 Methodology

The following chapter will clarify the methodology used in this research.

First, the constructivist paradigm that this research follows will be explained. This research was conducted through a qualitative approach, using the methodology of constructivist grounded theory, which will be further explained, clarifying how the data were collected and analyzed. These two procedures were simultaneous processes. A SWOT analysis was also conducted, with the aim to better explain and give visibility to the key findings. The main characteristics of the SWOT analysis, making it a suitable method for this study will also be clarified. Finally, the limitations of the research will be examined.

3.1 Research strategy

The research strategy of this study is to explore the phenomenon of exploration and evaluation on authenticity in the domain of cultural tourism.

Currently, there are shortages of studies considering the connection between authenticity and spirit of place and the different stakeholders' perceptions.

Pablo Neruda house-museums were chosen as the subject of this research because the author had previously visited there and discovered a particular interest in the museum and the area. The author was working for a cultural and historical museum in China for two years and this experience stimulates the author's passion for discovering the story behind the object and digging the hidden, invisible, easy-to-be-ignored details in order to have a more comprehensive understanding about heritage.

The aim of this research was to cover the aforementioned gaps of the current studies of the academic literature, determining the stakeholders' perceptions regarding authenticity.

This research will answer one main research question and some related sub-questions. The main research question is:

How do different stakeholders of Pablo Neruda house-museums perceive the authenticity?

The related sub-questions are:

What approach has the Pablo Neruda Foundation taken to construct the authenticity of the house-museums?

Which are the major factors that affect the authenticity constructing of the house-museums?

3.2 The paradigm

According to Guba & Lincoln (1998), a research paradigm is a “*basic set of beliefs*” determining the researcher’s view on reality and consequently guiding his/her actions (p.200). The main essence of any paradigm can be summarized by the answers to three fundamental interconnected questions, which are: the ontological question, the epistemological question and the methodological question (Guba & Lincoln, 1998).

Due to its nature, this research follows a constructivist paradigm, and the responses of this paradigm to the three aforementioned questions will be explained below.

1. The ontological question.

The ontological question explores which is the nature of reality according to the researcher (Guba & Lincoln, 1998). Constructivists do not believe in an objective reality, but on the contrary, are in favor of the existence of multiple realities, where each is a social construction created by the human intellect of an individual (Guba & Lincoln, 1998; Mills et al, 2006). Thus, the world consists of a multitude of individual realities, corresponding to the same number of living individuals (Mills et al, 2006), despite many elements characterizing these realities are often shared (Guba & Lincoln, 1998). The realities are dependent upon the context (Mills et al, 2006) and this is why the ontology of the constructivist paradigm is relativist (Guba & Lincoln, 1998).

Following the constructivist paradigm, this study does not believe in the existence of one objective reality of how people perceive the phenomenon of authenticity, but on the contrary, it is assumed that every individual constructs its own particular reality.

2. The epistemological question

The epistemological question focuses on the relationship between the researcher and the world he/she will research (Guba & Lincoln, 1998). The epistemology of the constructivist paradigm is subjective (Manning, 1997). According to Guba & Lincoln (1998), “*the investigator and the*

object of investigation are assumed to be interactively linked so that the “findings” are literally created as the investigation proceeds” (p.207). Constructivists are not objective researchers, as their values will influence the outcomes of any research (Mills et al, 2006). To understand the multiple individual realities surrounding the researcher, his or her personal interpretation becomes fundamental (Schwandt, 1994). *“The constructivist or interpretivist believes that to understand this world of meaning one must interpret it”* (Schwandt, 1994, p.119). The number of possible interpretations of the meaning of the participants is infinite and thus, it is up to the researcher to decide which are the most appropriate (Manning, 1997).

This study was conducted through semi-structured interviews which, in the majority of the cases, were conducted face to face between the researcher and the selected participants and thus, the epistemological stance is subjective. The researcher analyzed and subjectively interpreted the collected data, with the intention to assess the subjects’ perception of authenticity, and their individual reality. Thus, the researcher and the participants cocreate the understanding of reality, and the epistemology is subjectivist, dependent on this interaction (Hardy, 2005; Jennings, 2010).

3. The methodological question

How the researchers find out and gain knowledge of the subjects analyzed corresponds to the methodological question (Guba & Lincoln, 1998). The methodological framework of the constructivist paradigm is *hermeneutical and dialectical* (Guba & Lincoln, 1998, p.207). In the constructivist paradigm, the researcher and the participants are closely related and their interaction influence and shape the interpretation of the reality of the researcher (Nyaupane & Poudel, 2012).

The methodology framework of this research is hermeneutical because the individual constructions of realities are analyzed and dialectical because these realities are constantly compared (Guba & Lincoln, 1998; Hardy, 2008). The data of this study are interpreted and reconstructed with the researcher’s perspective (Jennings, 2010). The research is conducted through the methodology of grounded theory, which will be explained below.

3.3 Research method

This research has been conducted using qualitative methodology. Qualitative methodology has been chosen because it allows the researcher to study the reality and it supports the process of

policy formulation (Jennings, 2010). Because of its characteristics, grounded theory has been the method selected to conduct the study.

3.3.1 Grounded theory

Grounded theory came into existence with the publication of the two sociologists Glaser and Strauss, in 1967 (Mehmetoglu & Altinay, 2006; Goulding & Saren, 2010; Stumpf et al., 2016). Nowadays, grounded theory represents one of the most used qualitative research methods, successfully applied in several fields of study, despite in tourism research has not been employed by many authors yet (Stumpf et al., 2016).

During the years, there has been the development of several variants of grounded theory (Walker & Myrick, 2006) and a divergence of the original co-founders method has originated the debate between the Glaserian and the Straussian versions (Mehmetoglu & Altinay, 2006; Stumpf et al., 2016). The main difference between the founders Glaser and Strauss lies in the data analysis, based on diverse coding procedures (Stumpf et al., 2016).

Despite the different variants, the main characteristic of grounded theory remains the assumption that theory is grounded in the data (Glaser & Strauss, 1967; Strauss & Corbin, 1994). The aim, rather than describing a phenomenon, is to create theory related to a particular circumstance (Hardy, 2005; Chiovitti & Piran, 2003).

The method consists in simultaneous processes of data collection and analysis, which allow to develop inductive theory, grounded inside the data (Strauss & Corbin, 1998; Hardy, 2005; Daengbuppha, et al, 2006; Kim et al, 2009; Jennings, 2010). According to Strauss & Corbin (1994), *“the theory evolves during actual research, and it does this through continuous interplay between analysis and data collection”* (p. 273). Thus, grounded theory aims to go beyond merely inductive data (Charmaz, 2017).

3.3.2 Constructivist Grounded Theory

In this research, the variant of constructivist grounded theory proposed by Kathy Charmaz has been used.

According to Charmaz (2006), *“Constructivists study how - and sometimes why - participants construct meanings and actions in specific situations”* (p.130).

In this research, authenticity creates a specific situation and the interviews conducted with the selected stakeholders try to explain their perceptions towards the phenomenon thus, the meaning it has for them and why they undertake certain specific actions.

In the constructivist variant, the theory results by an interpretation of the researcher, and thus, it depends on his or her views and opinions (Charmaz, 2006). The participants have the knowledge of the topic the researcher wants to study (Charmaz, 2006). The relationship between the researcher and the participants in this version of grounded theory is not objective, but rather subjective, and the researcher also recognizes the possibility to create involuntarily biases (Matteucci & Gnoth, 2017).

This study is based on the researcher's interpretation of the data collected through the interviews with the sample of participants, representing the category of stakeholders of house-museums, which are supposed to shed light on authentication. The relationship between the author and the participants is subjective and the researcher is aware of the possibility of creating biases as a limitation.

3.3.3 Sampling

In grounded theory, data analysis and data collection are carried out simultaneously, and thus, sampling schemes have the potential to be changed during the development of the study (Morse, 2011). According to Corbin & Strauss (1990), "*Sampling proceeds not in terms of a sample of a specific group of individuals, units of time, and so on, but in terms of concepts, their properties, dimensions, and variations*" (p. 420).

In this study two non-probability sampling techniques have been used, more specifically, snowball sampling and theoretical sampling.

As aforementioned, the study units of this research are the stakeholders related to the authenticity constructing of the house-museums. Some of these participants during the interviews given by author the contacts of other people who could have helped her with the research. This first sampling technique corresponds to snowball sampling.

After the snowball sampling, a theoretical sampling was used to decide which stakeholders to select. "Theoretical sampling is an purposive sampling technique" (Kensbock & Jennings, 2011, p.492), which requires the researcher to decide which are the most appropriate units of study to include in the investigation (Jennings, 2010; Kensbock & Jennings , 2011) In grounded theory, participants must have some connection with the phenomenon studied (Morse, 2011). Therefore, the researcher needs to use his knowledge to deliberately select the people who will

respond best and, therefore, to achieve the objective of the study (Morse, 2011; Kensbock and Jennings, 2011; Nunkoo and Ramkissoon, 2016).

The main characteristic of theoretical sampling is that the samples are not predetermined, but their selection *“is an emergent and ongoing process that evolves as the theory develops from the data”* (Goulding & Saren, 2010, p.71). Indeed, the number of participants is not decided at the beginning of the research, but instead, interviews are conducted until no new information about the subject under study emerge (Cutcliffe, 2000).

According to Matteucci & Gnoth (2017), theoretical sampling is often confused with purposive sampling, but the difference is that *“theoretical sampling is not used to establish suitable selection criteria before entering the field. Instead, theoretical sampling is used to search for people and cases to further elaborate theoretical categories”* (p.50-51).

In this research, the final sample consisted of 16 participants, which were chosen to represent the different groups constituting the category of stakeholders who involved in authenticity constructing of the house-museums. The number of interviews was not pre-established, but the author decided to stop when no new information emerged from the interviews. The table below shows the groups of stakeholders and the number of participants selected for each of them.

Table 1. Sample of selected stakeholders

Girona tourism supply stakeholders		
Subcategories	Entities	Number of interviews
Pablo Neruda Foundation	Collection manager of the foundation	1
	Library director	1
	Receptionist	1
Tourism participants	Tourists	9
Community	Neighbours	4

Source: own work

3.3.4 Interviews & Analysis

Once the participants have been selected, the data were collected through a mixed approach.

In the majority of the cases, semi-structured interviews were conducted face to face. Besides, the researcher also uses whatsapp to contact one of the interviewees.

The interviews were conducted from March 2019 to April 2019, and were semi-structured, with a series of selected open-ended questions, as tending to encourage spontaneity and free expressions of the interviewers (Yuksel et al, 1999; Kim et al, 2009). The characteristic of grounded theory is that uses techniques in order to collect the data, such as semi-structured or in depth interviews, which include both the researcher and the participants' perspective (Martin & Woodside, 2008; Nunkoo & Ramkissoon, 2016). In the semi-structured interviews, the researcher has already an idea of the issues on which to focus the conversation which thus, add a sort of structure to the conversation (Jennings, 2010).

The character of the interviews conducted under grounded theory is that the aim is to gather some specific information that will allow to develop the theoretical framework of the research while carrying on the interviews (Charmaz, 2006). According to Charmaz (2006), "*Questions must explore the interviewer's topic and fit the participant's experience*" (p.29).

In this research, 16 interviews were conducted until reaching the saturation point.

Saturation means no longer new theoretical insights, when gathering fresh data, which thus, ensure the validity and reliability of the data (Kensbock et al, 2015). Therefore, saturation is reached at the point in which the participants do not add any new information (Chiovitti & Piran, 2003).

The time and location of the interviews was established according to the participants' preferences. 9 interviewees are tourists and were interviewed at the gate where the tourists finish the visit and about to leave the museums. 3 participants are the staff from different departments of Pablo Neruda Foundation. 4 interviewees are local residents who live on the same street of La Chascona and the Bellavista neighbourhood.

The interviews lasted between 10 and 90 minutes. In all of the cases, the researcher took notes, instead of recording.

The interviews were all conducted in English.

3.3.5 SWOT analysis

The data collected during the interviews have been analyzed through manual coding procedure, which will be better explained in the next chapter. After the elaboration of the key findings, the author decided to conduct a SWOT analysis.

According to Zhang, (2011), *“The four letters of SWOT respectively represent: Strength, Weakness, Opportunity, Threat. Overall, SWOT can be divided into two parts: the first part is SW, mainly used to analyze the internal conditions; the second part is OT, mainly used to analyze the external conditions”* (p.1296).

The SWOT analysis was created in 1969 (Dyson, 2004) and nowadays has become a popular tool, currently applied in many fields of study, such as marketing and business (Dyson, 2004; Helms & Nixon, 2010). The SWOT analysis is used especially by planners *“to have a clearer picture of how their strengths can be reinforced by capitalizing on the opportunities and how weaknesses can slow the development and magnifying threats”* (Ab Talib & Hamid, 2014, p. 325).

Recently, the SWOT analysis has become a significant tool to assess the tourism situation and it has been used in many case studies of different destinations, with the aim to improve the decisions in the sector (Wilkins & Hall, 2001). Thus, the SWOT analysis can help to make better decision in this case in the tourism industry and to reach the established objectives (Wilkins & Hall, 2001)

In this research, the SWOT analysis was considered a good tool by the researcher to assess the findings. Since authenticity has a very dynamic and complicated quality, and as it will be explained in the next chapter, the phenomenon generates discrepancies and controversies in the stakeholders' perceptions. A SWOT analysis in this case, was considered a useful tool *“to see how to turn weakness into strengths by leveraging on the opportunities and realize how threats can become opportunities by using the strengths”* (Ab Talib & Hamid, 2014, p. 324).

However, it is important to remember that this research follows a constructivist paradigm and it believes in the existence of multiple realities. Thus, the SWOT analysis is connected to the interpretation of findings by the author, which is subjective.

3.4 Limitations

Due to the qualitative nature of the research, it is essential to mention some limitations the researcher had to deal with.

The first limitation was represented by the time, due to the fixed schedule of the master thesis program. And the author only had a Visa of 90 days stay in Chile and took an internship at the same time which limited the time for data collection.

Moreover, since the researcher has very limited Spanish language skill, so the selection of the interviewees has been limited and the some information when given by the interviewees who spoke English as their second language can be lost and inaccurately delivered.

Another limitation relates to the constructivist paradigm used in this study, which makes the analysis and results subjective and depends on the investigator's interpretation. The relationship between the researcher and the participants is subjective, so the author may have caused some bias in the interview without realizing it. The subjective nature of the study may be the limitations used in future research.

4 Analysis

This chapter presents and discusses the findings from the analysis of the data collected during the interview. The analysis was done through a manual coding procedure at the end of which some core categories according to the interpretation of the author have emerged. These six core categories try to answer the research question and the related sub questions. Finally a SWOT analysis will be conducted

4.1 Data analysis

Today, there is still no single method for analyzing data in qualitative research, but many methods are possible according to the author's preferences (Mehmetoglu and Altinay, 2006). Even for rooted theoretical methods, data analysis is performed by different procedures depending on the chosen variant, but data collection and analysis is always a simultaneous process (Chiovitti and Piran, 2003; Mehmetoglu & Altinay, 2006; Stumpf et al., 2016).

In the variant of constructivist grounded theory, according to Charmaz (2006), “both data and analysis are created from shared experiences and relationship with participants” (p.130). Another peculiarity of grounded theory is that the data collected is constantly compared (Chiovitti & Piran, 2003; Matteucci & Gnoth, 2017).

In this research, the principles of constructivist grounded theory were followed and the data collection and their analysis was performed concurrently. The analysis was conducted by continuously comparing the interviews while interviewing the interviewers. This comparison means comparing the first interview with the second interview, the third interview, etc., but at the same time, this means that the second interview is not only compared with the first interview, but also with the third interview. Other interviews are compared. This constant comparison allows researchers to adjust interviews from time to time to understand which topics can be better focused. The general analysis of this study is based on the author's interpretation of the interview.

Coding was the pillar of this analysis, and was done without the use of any coding specific software. Following the constructivist grounded theory principles, three types of coding have been employed: initial coding, focused coding and theoretical coding.

According to Charmaz (2006), “Initial coding should stick closely to the data. Through comparing data with data, we learn what our research participants view as problematic and begin to treat it analytically” (p.47).

As a first step, the researcher organized the notes from the interviews of different stakeholders involved in this research. The content was read several times and in the cases in which the participants did not give the permission to record, the author went through the hand notes many times. This reading procedure continued until the researcher felt very familiar with the content of the interviews. The data were then broken down into smaller parts and compared, looking for similarities and differences. The author opted for a paragraph-by-paragraph coding, instead than a line-by-line or sentence-by-sentence coding. Thus, initial codes were assigned to every paragraph of each interview. This procedure served to assign preliminary code labels to the data. In some cases, the initial codes the author assigned were the same.

Focused coding was the next stage of the analysis. In this case, the researcher needs to decide which initial codes are the most significant and make “most analytical sense to categorize the data” (Charmaz, 2006, p.57-58). The aim of focused coding is to compare and classify the initial codes into some categories (Torabian & Arai, 2016).

The researcher worked on the documents collecting all the previous codes she had identified and these codes were categorized on thematic similarities, which it means that similar codes were clustered together to same categories and subcategories (Saldaña, 2013).

Finally, the last coding procedure of this research was theoretical coding. According to Saldaña (2013), “Theoretical coding functions like an umbrella that covers and accounts for all other codes and categories formulated thus far in grounded theory analysis” (p.223). The main purpose of theoretical coding is to create the so called “core categories”, which link together the categories and subcategories defined in the previous phase of focused coding (Saldaña, 2013), “integrating them into a proposed theory” (Berdychevsky et al., 2013, p.72).

4.2 Findings

The six core categories which have emerged from the coding procedure will be explained below. The findings are presented without the names of the participants, ensuring their anonymity.

4.2.1 the authentic life of Pablo Neruda

This core category highlights the tourist experience and direct impression on the visit after. All 9 visitors to the house-museum La Chascona chosen as the participants for the interview stated that their achievement after the visit is to know the authentic life of Pablo Neruda by seeing the

object he used and listened to the interpretation from the audio guide which is now available in five languages (i.e. Spanish, English, Portuguese, German and French). Some of them said they have read Neruda's poem on the textbook at school since Neruda is one of the most influencing poets from the 20th century. However, with the limited information provided on booknote, they did not have any personal experience or knowledge on life details about the poet. And through visiting the museum, they got to know Neruda except being a great love poet, but his traveling experience and passion for collecting interesting objects.

With the visible objects and audio guide which interpret the invisible hidden stories of the staged exhibition, together they create a sense of authenticity for the guests, despite the fact that neither is absolute integrated and may be in need of refinement. For instance, in further research, the author discovers in Santiago de Chile, there is a house called Casa Michoacan which once lived by the poet and his second wife Delia de Carril in the 1950s before their divorce. However, since the house is under the management of another foundation which belongs to Delia de Carril, neither audio guide in the the three house has mentioned the existence of it.

Under this circumstance, the author concludes in this category with the interpretation of the interviewees' statement that the authenticity construction due to its nature, is always selective and inadequate. But for the visitors, by what they see and they hear, an authenticity is quite fully-constructed in front of them.

4.2.2 Matilde's contribution on keeping the house physical and spiritual quality in tact

This category highlights one of the key authenticity constructors of the house-museum La Chascona in the historic period, especially from the year 1953 when the couple started to build this house to 1985 the year Matilde died of cancer. Besides the poet, its hostess and her contribution on giving the house identity and constructing its authenticity cannot be ignored and this part of the history left on the mind of the visitors. The love story between the couple not only shaped the details of the house (e.g. the design of the metal window frame with the capital P and M) but became the authentic spiritual quality of the house according to the tourist feedback in the interviews. Her determination and bravery to return to the house and reconstruct it after the military riot and vandalism damage took place served as the evidence of the dynamic quality of authenticity.

4.2.3 Unavoidable changes affect vulnerable house and its neighbourhood

This category highlights the negative effects on constructing physical and spiritual authenticity of the house-museums. According to the collection manager of the Pablo Neruda Foundation, since Santiago de Chile is a very polluted city, the impact from the pollution on the architecture, especially the surface of the building is unavoidable. However, the impact is not going to be visibly evident in fifty years. Besides, the air pollution together with the high-rises constructed to the east of the city change the original view of the house from the living room. Aforementioned, Neruda designed the house facing the Andes mountains instead of facing the city since he loved the mountain view. However, nowadays, from the same window spot, the visitors are not able to behold the view but from the painting of Andes on the wall painted by a Friend of Neruda after visiting the place. With the sharp contrast, the visitor can easily distinguish the change has been made by capitalization. The capital's impact on the house and community are visible in more aspects. One of the participants mentioned the change of the neighbourhood, Barrio Bellavista. Since the late 1980s, with the end of Pinochet's dictatorship, culture, art and night life have come back to life in Santiago and bars around the Bellavista neighbourhood started to thrive is one of the many sprouts and evidence. The neighbourhood has become famous for its downtown-featured vivid and bustling nightlife. The use of land started to change in the neighbourhood with the increasing noise and the hippie and bohemian atmosphere spreading around the area. It becomes more commercial and less residential. Most of the residents whose family once lived on the same street with Pablo Neruda, have sold their house and moved from this area for pursuing a more tranquil and safer environment. There was a board hanging on one of the few houses still existed and lived by locals next door to La Chascona and it wrote, "My house is not for sale, neither does my street" which shows the loss of authenticity of the house in terms of its surrounding, the social nature of the place. In fact, to make more space for the museums, some of the neighbours' houses have been purchased by the foundation for developing the office, library and archive to store Neruda's books and other collections in a better condition. Inside the house, for increasing the revenue for sustaining the foundation to keep the house alive and intact, in each of the house, there is a souvenir shop and earning from which accounts for more than half of the income of the museums which used to pay for the staff salary and maintenance.

4.2.4 Authenticity paradox

This core category shows the bewilderment of the staff of the foundation in terms of the management and organization of the museum for the reason all three museums were transformed from home. And with the transformation, there is no doubt that the nature of the building will be completely changed since it was a private place for living and now it becomes a cultural and historical space for the public to visit. Due to this change, the management on keeping the

authenticity of house-museums is more complicated. “More like a house rather than museum” are the approach and value taken by the collection manager. However, the transformation of a house to a functional museum is inevitable. For instance, more noticing function board has been added in the yard of La Chascona to guide the visitors and there are paper written with “no touching” in Spanish which has been put by the guard on some furniture displayed by the guard of the room in order to stop people from touching the antique.

Besides, visitors’ expectations range from availability to take the tour in the desired language and time of their convenience and other practical issues. And others who are more curious about the more specific object they saw, however, since the museography doesn’t include tags or identification plates, there left with an unresolved expectation of information.

Moreover, whether to install an automatic fire extinguisher system on the ceiling in the three house-museums is still under discussion. The reasons are twofold. Firstly, the installation can affect the look of the house and thus hurt authentic feeling of the visitors. Secondly, Pablo Neruda Foundation is a private self-sustained NGO with very limited funds from the government. The situation of being short of financial support together with the influence on the authentic look of the house put threat on losing it all when the unexpected fire happens.

4.2.5 A Unique Museum to feel like home

This core category shows the perception towards the house-museum authentic feeling of the tourists. And the participants suggested it would be great to have more technological facility set in the house to increase the interaction between visitors and the house itself, with which technology, the visitors can not only touch the material but to be coherent with Pablo Neruda’s playful soul. However, based on the reality of the house this reflection is hard to achieve for the house and each room is not spacious enough to make this kind of modification. However, this piece of information gives the author the inspiration on thinking out of the box and to seek the dynamic authenticity in the development of technology.

4.2.6 National Identity, Symbol and Icon

This core category highlights the significance of the establishment of the foundation, the transformation of the museum and conversation of the house. Home is not only the physical container of a human being’s soul but the witness of the owner’s private life and secret. The three house-museums not only tells the story of Pablo Neruda when he was alive but Neruda as a

significant figure being treated as target of the vandalising in special history period and the monument to commemorate Neruda's achievement in literature and his fighting for democracy and human rights. Both his life, death and resurgence in significance mark very important development stages and social transformation of Chile as a country.

Nowadays, to promote the poem tradition in Chile, the Pablo Neruda Foundation organised weekly and monthly workshop on poem and annual competition to award outstanding enthusiastic young mind who writes poems and the awards are given under the name of Pablo Neruda and the event is always organized in the foundation to spread Neruda's influence and cultural legacy, thus in a way keep the spirit of the poet.

4.3 Key findings

According to Walker & Myrick (2006), "*Coding in grounded theory is the process of analyzing the data*" (p.550). Following the principles of grounded theory, even in this research the analysis of the data was conducted through a coding procedure. The author opted for a manual coding procedure, without any specific software.

In this case, the researcher read several times the interviews and decided to opt for a paragraph-by-paragraph coding, meaning that every paragraph of each interview was assigned an initial code. Following, the author decided which were the most significant codes and used them to develop the final core categories. Some core categories have the same names already assigned to some codes, while others were assigned new names. Moreover, some initial codes were even merged together for the creation of the final core categories.

The identified core categories try to answer the main research question and the related sub questions. The answer to the first research question is that different stakeholders think and understand authenticity from their own perspective and standpoint based on their experience. The six core categories highlights the different participants' perceptions, which as it is evident are both good perceptions and bad perceptions, but among them majority is good.

The answer to the first sub questions consists of all the social, economic and environmental impact on authenticity constructing mentioned by the participants. These effects were both positive and negative. Indeed the different stakeholders' perceptions of authenticity depended on these effects.

Finally, the answer to the second sub question is that the views of the participants and the consequent strategies they apply differ according to the tourism activity in which they are

involved. Several strategies were mentioned by the stakeholders interviewed with the same goal of improving and keeping the authenticity construction of the house-museums.

The identified core categories suggest that possible and available approach to improve the authenticity experience through constructing the house-museum reality.

4.3.1 Strengths, weaknesses, opportunities, threats

The following SWOT analysis will try to clarify the complex situation related to authenticity, creating a better visibility of the key findings.

Table 1. SWOT analysis

STRENGTHS	WEAKNESS
<ul style="list-style-type: none"> - Economic sustainability of the foundation - educated staff with professional degree 	<ul style="list-style-type: none"> - interpretation - inadequate funds and limited resources - authenticity paradox on making physical change on the museum
OPPORTUNITIES	THREATS
<ul style="list-style-type: none"> - Poem workshop, awards on poem and network building - Collaboration with educational institute and schools 	<ul style="list-style-type: none"> - fire and other kinds of accident - air pollution and other forms of environmental impact on the house due to the societal development and decaying environment

<ul style="list-style-type: none"> - innovation in technology -social transformation and tourism development - Neruda image as an icon 	<ul style="list-style-type: none"> - loss of authenticity in terms of community changing
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Source: own work

5. Conclusion

Authenticity has become one of the most discussed topics for the tourism industry nowadays. Despite the creation of several measurements tackling authenticity a single accepted solution has not been reached yet. This study is aimed at comprehending how different stakeholders perceive authenticity constructing of house-museums under the management and organization by Pablo Neruda Foundation.

The subjects of this research were various participants involved, they are visitors of the museums, the staff who work in Pablo Neruda Foundation and the neighbours who live in the Bellavista neighbourhood.

These core categories answer the research question and demonstrated the complexity of the phenomenon and the different perceptions highlighted by the stakeholders interviewed.

As the understanding of culture and history of a certain country is not the ability a person was born with, but a process of internalizing what an individual has learnt from social, economic and political environment via media, education as well as politics, belief and view passing from the family. Under this circumstance, the significance and value of the Neruda House Museum for building national identity and constructing community memory is very evident as it offers people at home and abroad a physical and visible access to a person who once represented Chile as a country with unique geographical and anthropological culture in front of the world because of his renowned achievement in literature and responsibility as a diplomat in Asia and Europe. The

existence of the houses with the assistance of photographs and archives as material cultural resource makes the story of the history become vertical and physical.

The houses of Pablo Neruda are witnesses of his life and the destiny of Neruda also left marks in the property, which the poet had been non-stop putting effort on keeping it with a style as well as the vandalism the houses suffered after the death of the poet when military government took the office. With the transformation of the houses to become museums, the work of Pablo Neruda Foundation enabled the legacy of the poet to become the cultural heritage with a universal significance which recorded the history and memory of the Chilean people along the support of the democratic government help after the end of the Pinochet regime. Pablo Neruda is a victim of dictatorship and his life even the death as well as re-recognition is a symbol of the social-political change taken place in Chile. The house museums ought to serve as a representation of Neruda's creativity and a media to give his voice which spoke not only for himself but a generation whose voice has been wiped out due to political purpose. The house is a mini world that functions as his playground according to the poet's words in his poem. People come to visit with the purpose of seeking for the historical as well as personal nostalgia, sometimes they realized what they have found and learned after the visit is what they have been seeking for, because it has been materialistically and physically displayed there.

5.1 Recommendations

As aforementioned, this research demonstrated that different perspectives from stakeholders related to the house-museum authenticity constructing.

The table below will serve to better visualize some of the proposed combined activities with existing products in the three destinations. The existing approach used by the foundation were mentioned by the participants.

Table 1: Proposals of combined activities in the three destinations based on the approach and programmes already adopted by the foundation

Programmes and approach already existed	Possible networks for improvement
Workshop on poem and awards to young poets and artists	Collaboration with schools and universities

Avoid the use of too many signs to prevent the visitors from feeling a sense of home	Introduce technological facility into the protection and enhancing the tourist potential need for more authentic experience in the house
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Source: own work

All in all, this research has shown the importance to take into consideration the different perceptions of stakeholders understanding on authenticity. Indeed, only with a more holistic picture of the situation created by authenticity paradox, it will be possible to develop more effective tourism and conservation strategic plans.

5.2 Limitation and further research

As this research follows a constructivist paradigm, the findings are not generalizable. The epistemology is subjective. The research is based on the interpretation of the interviews by the author, which means that the probabilities for the author to have caused biases are very high. Although this research believes in the existence of multiple realities, its subjectivity might limit its application in other studies.

Another limitation is connected to the selection of the participants by the author. In some cases, for the researcher it was not possible to interview some stakeholders, due to their unwillingness to cooperate. The limited time and lack of Spanish language skill of the researcher also makes it quite challenging to conduct more interviews .

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